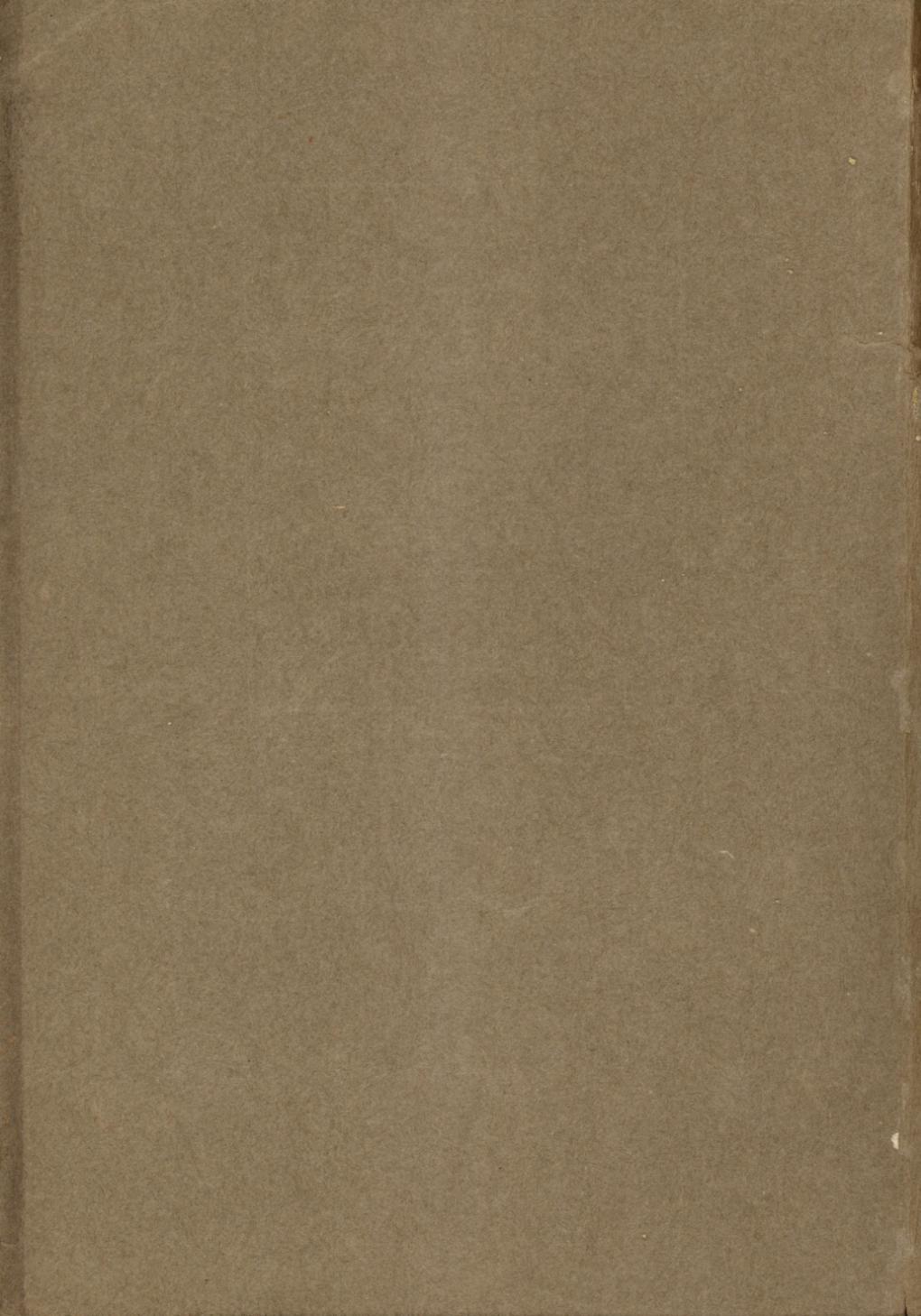


THE
TOLEDO MUSEUM
OF ART

—
DEDICATION
AND
INAUGURAL
ADDRESSES

—
JANUARY-SEVENTEEN
M C M X II





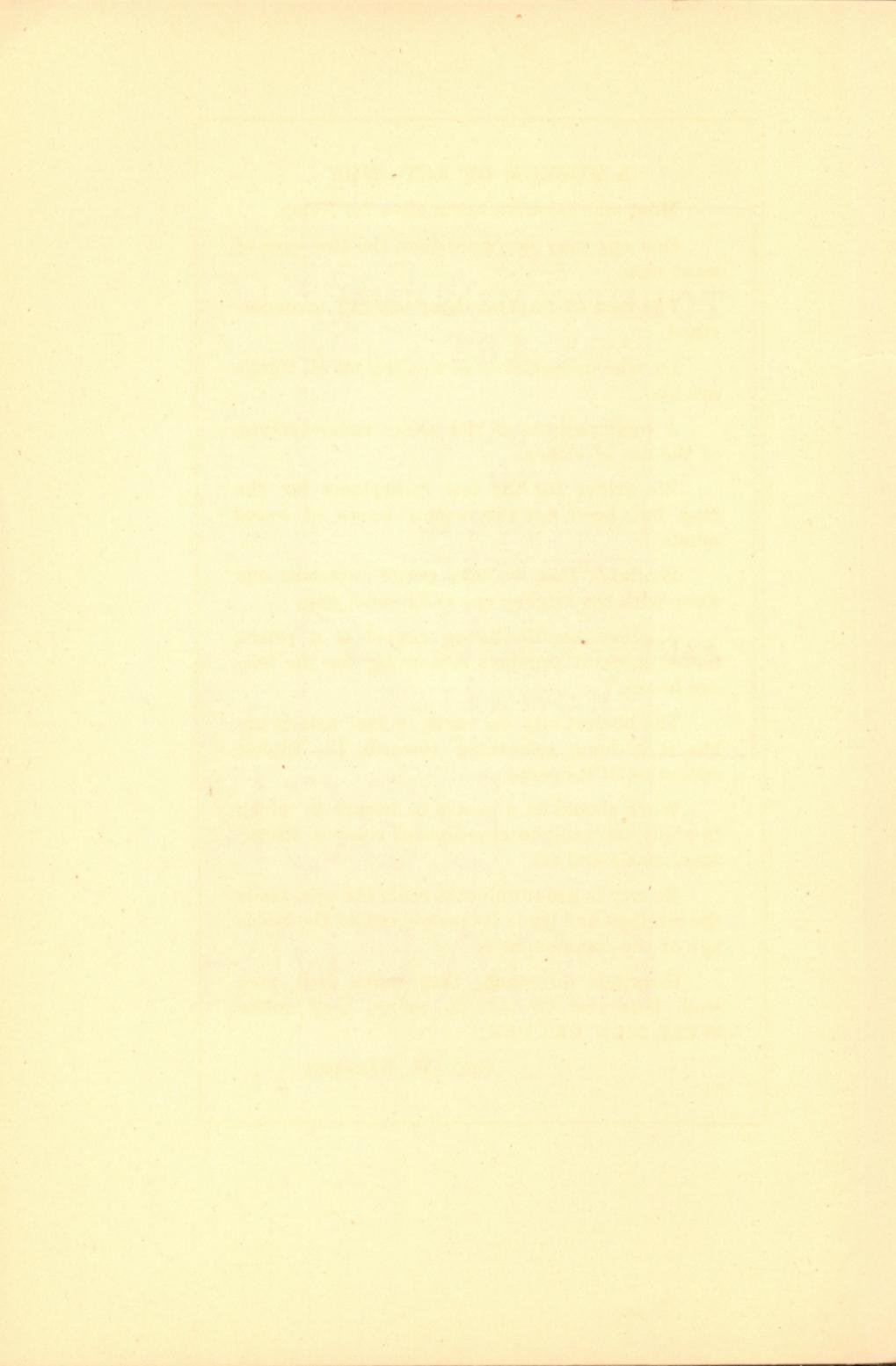


EDWARD DRUMMOND LIBBEY
PRESIDENT OF THE TOLEDO MUSEUM OF ART

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DEDICATION
AND
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A MUSEUM OF ART—WHY

Most men mistake being alive for living.

One eye may see more than the two eyes of most men.

The best of what we hear we fail to understand.

He who understands is wealthy for all things are his.

A community is as rich as its understanding of the use of riches.

We grieve for the few in asylums for the mad but heed not the watoon waste of sound minds.

We labor that we may gorge ourselves and sleep with the kitchen cat and kennel dog.

A great manufacturing center is a prison house unless it provides something for the leisure hours.

The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people.

Work should be a means to leisure in which to enjoy the sublime creations of science, literature, music and art.

No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace.

Hospitals do much; they make sick men well—Museums of Art do more; they make WELL MEN BETTER.

GEO. W. STEVENS

PROGRAMME

Wednesday the seventeenth of January
at two-thirty o'clock in the afternoon

Anthem, "Sing to the Lord" - - - Haydn
The Trinity Choir.
Mr. Herbert F. Sprague, Director.

Invocation. The Right Reverend Joseph Schrembs, D.D.
Bishop of Toledo

Formal Delivery of the Building by the Building
Committee to the Board of Trustees

Address - - - Mr. Charles S. Ashley
Secretary of the Building Committee

Address of Acceptance and Dedication.
Mr. Edward D. Libbey
President of the Toledo Museum of Art

Anthem - - "Jubilate Deo" - - - Hadley
The Trinity Choir

Inaugural Address - Mr. Charles L. Hutchinson
President of the Art Institute of Chicago

Benediction - - The Right Reverend
William Andrew Leonard, D.D.
Bishop of the Diocese of Ohio

INVOCATION

INVOCATION
BY
THE RIGHT REVEREND JOSEPH SCHREMBs, D. D.
BISHOP OF TOLEDO

O Lord, Almighty and Allwise, Who dost manifest Thyself to us by the glorious works of Thy hands, and through them dost teach us Thy infinite truth, goodness and beauty, behold us gathered here today in the spirit of reverence and filial confidence to ask Thy blessing and Thy grace.

In Thy wonderful creation Thou didst erect the first and most perfect temple of sublimest beauty and grandeur and madest all the arts to minister therein, that by the things that are visible we might clearly see and understand the invisible things of Thy being and majesty, Thy eternal power also and divinity.

Sculpture and painting, poetry and music are Thy hand servants to bring heaven and earth together in beauteous union even like the angels in the sleeping vision of Jacob.

Thou, O Lord, wert the First Sculptor, Who with chisel didst strike the gigantic rocks of earth, fashioning them as Thou wouldst into forms of such overpowering sublimity as to overwhelm us with the sense of Thy eternal majesty.

Thou wert the First Painter, Who with magic
brush didst set in deepest azure the vaulted
heavens above, and touch with gentlest beauty
the flowers of earth, and with mystic green didst
tinge the oceans deep, preparing them for the re-
generation baptismal font in which Thou wouldest
purify the world.

Thou, O Lord, didst stud with sparkling gems
of scintillating beauty the Milky Way, and stretch
this arch of unrivaled splendor across the vaulted
dome of Thy beautiful heavens.

Thou, O Lord, didst tell the sons of God to
shout with joy, and didst bid the morning stars to
sing together making the universe resound with
the notes of the first great oratorio of creation.

Look down, we beseech Thee, O Lord and
Master, gentlest Father, upon this temple of art,
raised up by Thy children under the inspiration
and through the munificence of one of our most
loyal and public-spirited citizens. With grateful
hearts we turn to Thee, the source of all inspiration,
and we humbly ask of Thee to bless it and to
bless its builders, and to give us, Thy children, an
open mind and a strong and generous will and a
pure and docile heart, that we may ever aspire
after that which is true and good and noble and
pure and beautiful. Amen.

**FORMAL DELIVERY OF THE BUILDING
BY THE BUILDING COMMITTEE
TO THE BOARD OF TRUSTEES**

ADDRESS
MR. CHARLES S. ASHLEY
SECRETARY OF THE BUILDING COMMITTEE

In behalf of the Building Committee, it is now my duty to turn over the new building to the trustees of the Museum. A work of nearly four years in planning and construction stands practically completed, ready for a career of usefulness longer than anyone can foresee.

It is with peculiar pleasure that we are able to announce that the Museum property stands today free from debt. President Libbey has given one-half of the total expense; twenty donors have given sums of one thousand dollars or more; one thousand persons have given sums from one dollar to one thousand dollars; ten thousand school children have made contributions from a penny up, and fifty organizations, representing probably five thousand individuals, have given aid. In Europe such institutions are, with scarcely an exception supported by the state, but with us the voluntary offerings of citizens have sufficed to build and sustain this institution.

In the location and design of the building we have been guided by the desire of permanence and utility as well as beauty. The ground space is 523x400 feet, a site large enough for the British

Museum in London, and presumably large enough for Toledo centuries hence. The main portion of this was given by Mrs. Libbey in memory of her father—the late Morris Scott; long one of Toledo's best known citizens. Should the need ever come additional space may be secured in the same block, of which the present grounds occupy but one-third. The building itself, designed by Green & Wicks of Buffalo and H. W. Wachter of Toledo, will we fully believe rank high among the museum buildings of the world for excellence of design and execution.

The principal entrance is on the main floor, thus avoiding the use of a stairway by the great majority of the people who visit it—a feature not common in such buildings, where the entrance is usually in the basement. The plan is such that the building can be added to from time to time without making serious changes in the present structure, thus avoiding a mistake all too common in public buildings, and assuring the greatest permanence to the present work. Our earnest desire to build a structure which will seem beautiful and good not only to ourselves but to our descendants for centuries to come, led us to choose an ample site, fire-proof construction, and a style of architecture which was the product of the genius of Greece over two thousand years ago, and which still retains undiminished the admiration of the world. It is indeed peculiarly appropriate that the ancient city which did so much to bring forth the

highest artistic ideals—which more than all other ancient cities together may be described as the Mother of Art, should furnish us with the architectural model for a building devoted to Art.

“Greece was, Greece is no more.
Temple and town
Have tumbled down
Time is the fire that hath consumed them all
Statue and wall
In ruin strew the universal floor.

“Say not, ‘Greece is no more.’
Through the clear morn
On light winds borne
Her white-winged soul sinks on the New
World’s breast.
Ah! happy West.
Greece flowers anew, and all her temples soar!

“Art lives, though Greece may never
From the ancient mold
As once of old
Exhale to heaven the inimitable bloom.
Yet from the tomb
Beauty walks forth to light the world forever.”

As I look back over this long work in the course of which so many difficult questions have arisen, the labor, devotion and ability of two men stand out conspicuous,—our magnificent president, Edward D. Libbey, and our beloved director, George W. Stevens. It would be sheer affectation to withhold from these men the meed of praise they have so richly earned. Without either, the

present structure would not have been here. And that it is here is due to the coincidence,—the fortunate chance—that these two men could and did work loyally and unitedly together. It has been a privilege to watch this splendid team-work, this fine spectacle of two such men each contributing to the success of the other. And while the Museum will, we believe, last many centuries and still be young, I do not think it will ever be more fortunate in its heads than now—when with no aid from taxation or endowment and in a community far from rich, this result has been reached. They have builded a monument more enduring than any tablet which marks the last resting place, a monument which will grow vaster and grander as the years go by. Edward D. Libbey and George W. Stevens, in the name of the Building Committee, in the name of the people of Toledo, and in the name of posterity, I thank you.

But it is not alone these two men who merit our applause and gratitude, but others who have been in the shadow, who have given lavishly but unobtrusively of their time and their means to the success of the work. Students of the past of our city are forced to believe that her chief defect has not been so much in the want of brave and able leaders as in the inability of our citizens to achieve mutual confidence, so as to render effective, united work for civic benefit a possibility. But the Museum stands a living proof that this disability is vanishing, and the co-operation of so many in

the work, with no hope of reward and no desire of praise, is an omen of civic advance.

And now, ladies and gentlemen, The Building Committee retires from its labors and turns the building over to the trustees of the Museum. Long may it stand, and greatly may it increase from age to age!

ADDRESS
OF ACCEPTANCE
AND DEDICATION

ADDRESS
MR. EDWARD DRUMMOND LIBBEY
PRESIDENT OF THE TOLEDO MUSEUM OF ART

In behalf of the trustees and members of the Toledo Museum of Art, it gives me great pleasure to accept the report of your building committee announcing the successful fulfillment of its labors in the final completion of this beautiful temple of art.

With a full realization of the important and arduous duties the members of your committee have so ably and satisfactorily performed, I wish to convey to them our sincere feeling of gratitude and appreciation.

In the same degree I desire to express to the architects Messrs. Green & Wicks, and Harry W. Wachter, the praise and thanks of our trustees and members, by which we give recognition to their inspiration creating this magnificent edifice, which today stands gleaming in the heart of our city and in the hearts of our people, a lasting monument to their genius and to the noble art they so ably represent.

Our thanks are also due in fullest measure to all those who have contributed materially or with their sympathy, encouragement, and understanding to this project for which we have all so

earnestly labored, and which so auspiciously marks the first great step in the artistic development of our community.

This beautiful building which we are to dedicate today, is the embodiment of an impulse of far greater magnitude than this our local manifestation would suggest, for it is in truth, one of the many evidences of a great national awakening; of the lofty present-day aspirations of the American people and of the refining influence of a mature and perfect civilization.

It is quite natural that we, as a nation, have been absorbed in our physical and commercial development. This alone has been a gigantic achievement and sufficient to tax to the utmost the energies of a comparatively new people, who have so gloriously wrested from the wilderness this great sisterhood of prosperous and powerful states, far flung between the two great oceans. Little wonder is it, therefore, that the older nations with their heritage of centuries of association should for long have surpassed us in the sincerity of their reverence and the fullness of their appreciation of the visible expression of mankind in the higher and more ennobling arts.

This beautiful temple to the Goddess Athena which we are to dedicate today, is but one evidence of the great advancement and marvelous development of the American people who have reached that point in their intellectual growth where they may pause to gather inspiration from

the past and strengthen their resolve to equal, and if possible, to excel its noble achievement.

In so doing we must contemplate the early aspiration of primeval man who first crudely disclosed to us the higher yearnings of the human race. We must pay our homage to those untiring masters on the banks of the Nile who reared the colossal sphinx, the massive pyramids of Memphis, and those grand sculptures so calmly looking out over the morning of civilization. Our reverence we must offer to the inspired creators of that golden age of Greece who set a gleaming crown of architecture on the heights of the Acropolis and bequeathed even to us the theme for our present temple of the Goddess of the Arts.

Today in this community teeming with its manifold activities the necessity for the practical and economical application of art was never more apparent. We can never be classed as a great city if we deprive ourselves of this source of mental and spiritual stimulus so necessary in forming the character of our people and instilling in them those ennobling and higher ideals of life.

Today marks an epoch, one of the most important in the history of the Museum of Art, and I feel also, one of the most important in the history of the city of Toledo. This eventful day is a glorious justification of the plans and hopes of those who have clearly seen the necessity for such an institution in this community, as a constant source of inspiration to those myriads of

young minds among us, now fully endowed with healthful imagination and eager longing for grander achievement.

In the early history of this association and during all its struggling existence, had it not been for the master minds of our beloved director, Mr. George W. Stevens and his wife, Mrs. Stevens, I doubt if this beautiful building which we are dedicating today would have had its existence. Starting as we did with only a few members interested in the work, it needed the organizing ability and the unswerving faith of a man like Mr. Stevens to carry forward the grand work to a successful fruition. It is his personality, tenacity, and perseverance which have resulted in interesting all classes of the people, until today we have tangible proof of his wisdom and of their faith in his ability.

To all the trustees, also to all members, should be given due credit for the untiring work they have done, the interest they have constantly shown and the unstinted encouragement they have given us during all the early years of our struggles.

In finally dedicating this building today, we are as an association, taking our first important step towards the emancipation and free development of our spiritual natures; we are starting into flame another beacon fire by which to illumine and make clear the path of our intellectual progress; today we smite the responsive

rock from which for all time will gush forth a grateful fountain ministering to those who thirst for nobler achievement. Today we play well our part in the gradual but grand development of the character of the great Middle West.

Let us therefore arise and together consecrate to the Fine Arts, this our splendid contribution, reared to incorporate into our education that higher culture which is to refine, strengthen and sustain our nation.

To the memory of the past, to an understanding of the needs and conditions of the present, and to a future of increasing usefulness, we declare that this monument founded by the people be dedicated and formally opened for all time; and may the Unseen Ruler of the destinies of all men and of all things so shape its course that it may realize in fullest measure the exalted hopes of its founders.

INAUGURAL
ADDRESS

ADDRESS
MR. CHARLES L. HUTCHINSON
PRESIDENT OF THE ART INSTITUTE OF CHICAGO

Every man owes to the community in which he lives not only a tithe of his money, but a portion also of his time, and thought and energy. Too many of us forget our obligations as citizens of a great democracy. There are men in every community,—I am glad to say that their number is increasing with the prosperity of our country—who do realize that they owe much to the City where they live, and where fortune and happiness has come to them. Such men fulfill their obligations and make their home city conspicuous by their generosity and their good deeds. In some cases these men so fulfill their obligations that their fame as citizens of the republic rivals the fame of their city as a municipality. I congratulate you that you have such citizens in your city. Upon this occasion we must be allowed to single out one such man and pay homage to him for all that he has done here, not only for this community, but for the whole country. No dedication of this building would be adequate without acknowledgment on the part of all who rejoice in it, of their gratitude to Mr. Edward Drumond Libbey. He is not only the greatest benefactor of this noble

museum but has been the very soul of the organization that has created it.

Every citizen of our republic is indebted to him. Not only the gratitude of this but of many succeeding generations will be a part of his reward. I say a part of his reward for after all has been said and done, he will find his best reward in the consciousness that he has rendered so great a service to his fellow citizens.

Before I read the address prepared for this occasion, may I thank you for the honor you have conferred upon me by allowing me to have a part in an event of such importance to your city as the dedication of this building, which is today formally given to the public for the pleasure and education of any citizen who may choose to enjoy the great opportunity you so freely offer.

The subject of my address will be Art and Democracy. I realize that the theme is a large one. In choosing it I may place myself, in your opinion, beside the young man of Harvard College who chose for the subject of his graduation essay—Life's Memories. On the threshold of life he assumed that he had knowledge of all its experiences. Either Art or Democracy might well tax the resources of the most experienced speaker.

In the short time allotted to me this afternoon, it is my purpose to present for your consideration some things concerning the nature of Art and some facts in its history.

I would speak briefly of its influence upon the life of mankind in the past, and of its important mission in the present. I would emphasize the democratic nature of Art and its great value as a vital factor in the everyday life of this somewhat prosaic age in which we live. I realize the difficulty of properly presenting so large a subject in so short a time.

I will not weary you by attempting to answer the oft repeated question of "What is Art." Many are the definitions of the word and many are its applications. Originally the term included almost every form of human endeavor. Indeed as late as the Italian Renaissance, no distinction was made between Art and Craft. The great men of that period were artisans as well as artists. Now, we make a distinction between the useful and the fine Arts. At the present time when we use the word Art, it is generally understood that we refer to Painting, Sculpture, or Architecture. This limited use of the word is unfortunate since it has in a large measure led unthinking people to look upon Art as something apart from daily life. Nothing is more untrue than this assumption. Art is not destined for a small and privileged class. Art is democratic. It is of the people, and for the people, and from the people have come its greatest creators. Giotto, Donatello, Correggio and Murillo sprang from popular stock. Matys was a blacksmith; Jan Steen was the son of a brewer; Dou the son of a glazier, and Rembrandt, one of the

two greatest painters that the world has ever seen, was the son of a miller. In face of these examples and of many more that might be cited, one cannot maintain the theory that art belongs only to the powerful and rich. It exists for the common heart and for ordinary culture. The basis for all great art is human nature, and this fact is its one permanent element. The greater the Art, the more easily it is comprehended.

Let me remind you that there is a close and infinite relation between the highest and the lowest in life. In the humblest walks of life we find the most conspicuous examples of virtue. There also you may find true appreciation of the highest Art. Beauty is everywhere present. Its standards vary from time to time, and from age to age, but there is no people civilized or uncivilized but has its standard of beauty. The sense of the beautiful is ever present. The sense of beauty is a means of happiness. How much of time and thought men and women of all classes devote to the adornment of their bodies, by dress and jewels, and of their surroundings by paintings and other works of Art, good or bad! Even children have a keen sense of the beautiful, and who shall say how much the picture-books of childhood influence the life of the child? There is nothing more democratic than beauty. There is nothing more closely allied than beauty and Art. If we wish to increase the means of happiness of the future generations, we can do nothing better than to foster the love of the beau-

tiful among children of the present time. We can do nothing better for youth than to stimulate its imagination, for without imagination there can be no advance in the civilization of the world. Nothing is more responsive to popular life than Art. I have an abiding faith in its usefulness, as a vital factor in the civilization of mankind.

It may be well to emphasize here also, the importance of the ideal,—even in the everyday life of a practical people like our own. There is no end of inspiring testimony of its value. Not long since, Henry Van Dyke delivered a series of lectures at the Sorbonne, upon the spirit of America. It was a message from our great republic of America to the great republic of France. At the very beginning of his course, he laid down this fundamental belief—that man is led by an inner light; that the ideals, moral convictions, and vital principles of a people are the most important factors in their history. We are governed by our ideals. Now, it is the function of Art to present the ideal. Practical people are apt to think that Art is neither necessary nor useful in everyday life. It is useful in bringing before us in the most forceful manner the ideals of our day and generation. Later I shall speak of the two great epochs of Art. In one of them, that of the Renaissance, the greatest of all Art was Italian Art, and the secret of its greatness lies in the fact that it was the idealization of Italian realities. Art, the highest Art, the best Art of any age, has ever ex-

pressed that which was deepest and most sincere in the life of its people. Art is a universal language. There are several mediums by which or through which the spirit of man expresses itself. They are as old as the human race. Among them is Art as well as speech. By painting, sculpture, and architecture, as well as through literature, humanity has manifested itself from time immemorial. Great is the debt of history to Art, for it has brought down to us many records that otherwise would have been lost. Take the history of Egypt for example. What would we know of this great civilization were it not for its Art?

It is fortunate for most of us that we are obliged to work. Next to the work by which a man earns a livelihood, the most important factor in his life is his play. In the play and amusements of mankind, Art can be of the greatest service.

What is the mission of Art? The question has been asked and answered again and again. Indeed so much has been spoken and written of Art in the abstract and so many things wise and unwise have been done in its name, that one often grows weary at the mere mention of the word.

It is not the sole mission of Art to amuse. Still I know of no institution that offers more pleasure of the right kind to a greater number of people than an intelligently conducted Art Museum in a large city. Art is not solely a means of moral instruction. What then is its mission? No one has answered this question better than Hegel. But

few people read Hegel. He has written that the true mission of Art is to discover and represent the ideal. If this be true, Art can be made to play a very important part in the world of today, where it is impossible to over-rate the value of ideals. God teaches and leads us through our imagination. Many complain that this is too practical and intangible; that we cannot see the action of our ideals in daily life. In the physical world we cannot see the life-giving principle. The air we breathe is invisible. So in the life of the soul unseen ideals and invisible influences are ever at work.

During the centuries immediately following the Middle Age, Art had a distinct mission. Perhaps it would be better to say that during that period a clearly defined work was assigned to it. At that time the ideas of Christianity were struggling with those of Paganism. Both sought to be supreme.

As the Greeks employed sculpture to express and set forth their philosophy, so the Italians and other European peoples used the Art of painting to embody and present the ideals of the Christian religion. There is great need at the present time in the world of scholarship and religion, as well as in that of politics and business, of exalting the value of ideals. Why should we not call upon Art to serve us here in the present as she has served the world in the past? As a factor in the life of humanity Art still has a mission as potent today

as ever in the past. We have been slow to appreciate this truth.

There have been two great epochs in the history of Art. The first was that of Classical Antiquity, and the second that of the Renaissance. These two epochs were separated in time, the one from the other, by nearly a thousand years. In the earlier epoch architecture and sculpture were pre-eminent, and in these two branches of the Fine Arts the highest attainment was realized in Greece. Not only did Greek influence dominate the Art of the Roman Empire, but it is strongly felt in the modern world. Greek forms have never been cast aside—they are too beautiful to be forgotten. In the second period, that of the Renaissance, Italian creative genius led the world. During the earlier half of the fifteenth century there was in Florence a group of great artists, such as gathered about Pericles in Athens during the first great epoch of which we are speaking. This fifteenth century was the most beautiful period of Italian Art. How did the Greeks and Florentines look upon Art in those days, and what part did it play in the civilization of the time! To the Greek it was a part of his religion. The religion of a man is necessarily a part of his daily life. One might almost say that the Art of the Greeks was the central point of their scheme of life. The aesthetic point of view was continually magnified by the Greeks. That view of Art prevalent in our own time which puts it outside the

plan of national life found no favor with the Greeks. They were by nature artists. They created works of Art perhaps more beautiful than those of any other age or people. Their common household utensils were exquisitely shaped and daintily decorated. Many of the designs were so beautifully composed and drawn that almost anyone of them has a higher artistic value than nine-tenths of the pictures to be found in an exhibition of modern Art.

How much finer for instance was the Tanagra statuette that sold in that day for a mere pitance, than the cheap figures offered by the thousands in the modern department store. Tanagra figures were undoubtedly as plenty and cheap in their day, as are those inferior figures in our own time. The Greeks did not judge a work of Art solely from an aesthetic standpoint, for they associated beauty with goodness. To them the most beautiful work of art was the one which appealed to the moral as well as to the aesthetic sense. They looked upon Art as a means of education, as well as something for aesthetic enjoyment. Plato in his Republic makes one of his imaginary citizens say—"Let our artists rather be those who are gifted to discern the true nature of the beautiful and graceful." The fusion of the ideas of the beautiful and the good was the central point in the Greek theory of Art. They sought in Art not only pleasure but education, and this led them to express by their works of Art human character,

and human ideas. Among the seven wonders of the world was the Statue of Zeus at Olympia, a colossal figure of ivory and gold. According to all accounts it was the greatest work ever wrought by Phidias. What was the aim of the artist who created it? And what was its effect upon the people who beheld it? Lucien wrote of it that "they who approached the Temple do not conceive that they see ivory from the Indies or gold from the mines of Thrace; no, but the very son of Kronos and Rhea transported by Phidias to earth and set to watch over the lonely plain of Pisa." This was characteristic of all Greek sculpture of the period of which we write, where artists sought to represent not only beauty but character, and not only character but character idealized. Greek sculpture was an expression of national religion and national life. The Parthenon at Athens was not only the center of worship of Athens, but it was the symbol of the life of the community over which she presided. To the Greek, physical and moral excellence went hand in hand. The excellence they sought to depict in Art. By these works of Art they sought to inspire the people with the ideals which then as now determine human, common, and everyday life.

What was the place of Art in the second great epoch of which I have spoken,—that of the Renaissance in Italy? It realized its greatest development in Florence. Here, during the first

half of the fifteenth century, all from the chief noble down to the humblest citizen were interested in the construction and decoration of the church. It was their desire that their church should exceed in beauty and grandeur that of every other state. It is hard for us to realize today what a supreme place in life of that day was occupied by the church. The cathedral was more than the local seat of religion; it was the club-house as well; it was the common meeting place of all citizens; it was the symbol of their prosperity, the expression of their wealth and power. Never since the days of Pericles has a city brought to its service such a splendid band of artists. All were engaged in work upon that magnificent group of buildings. The Duomo with its Campanile and its Baptistry; and the merchants' church of Or San Michele. Art was playing a vital part in that everyday life of the people. It was an age of splendid ceremony. Art was lavished with care and taste not only upon church and palace, but upon furniture, armor, articles of domestic use, cups, platters, panels, linen chests. From the Pope in Rome to the clerk in the Florentine counting house, all were interested in what was going on in the realm of Art. Then, as I have already said, there was no distinction between art and craft. It was a period of prodigious activity; the entire nation seems to have been endowed with an appreciation of the value of Art, with an instinct for beauty. Even at the

present time, after war, pillage and purchase have done so much to denude Italy of its treasures, we marvel at the quantity and beauty of that which remains in town and city, from one end of that beautiful country to the other. No other country in the world has so much to offer to the lover of Art, as Italy. So close were these beautiful creations to the life of the people that he who would comprehend the life of the Italians of that period must study their Art. How surely the great Church of Rome realized the importance of the place of Art in the conduct of its work! Art aims to express the ideal. The church was wise in embodying its ideal in works of Art not only for the pleasure and comfort, but for the instruction of its people. I know that there are those who say that there is no connection between Art and religion. This may be so in the present time, but surely in the past, Art and religion have gone hand in hand. More than mere painters are necessary in the creation of a great picture. The world was progressing from paganism to Christianity, and in this transition period, Art was an important agency. Christianity places the emphasis of its preaching upon the moral and spiritual nature of men. In both of these great periods, in Greece as well as in Italy, Art occupied a high place, and was an important factor not only in the growth in culture of the individual man, but in everyday life of the masses.

Why should we consider at length the history of Art, and its influence in the past? Simply to learn to appreciate its possibilities if applied to the problem of the present age. Human nature is the same today as it was yesterday, and it will be guided in the future by the same influences—good or bad that have led it in the past. If in the period of the Renaissance, and that of Classical Antiquity, Art has played a vital part, may it not be just as useful in this age of ours?

I realize that we live in an age of business. The dominant spirit of the time is commercial. Still there is no need to be pessimistic. Let us not despair of the age in which we live, or of the world in which we labor. This age of steam and electricity, of steel and machinery, with all its commercialism is far better than the time when Imperial Rome dominated the world. It is better than the Golden Age of Athens. The history of the commercial world is the history of the human race. In the development of the life of all ages trade and commerce have been great factors.

Tyre and Sidon were once famous as the home of the arts. These cities were built by Phoenician traders. Greek liberty and Greek literature sprung from the commercial spirit of the time. Holland was a country of merchants when she rescued from almost universal ruin all that was best of the culture of the time. There is nothing incompatible between commerce and Art. On the contrary in the advancement of the civilization of

the present age, no agency can be more potent than that of commerce. It is the duty as well as the privilege of those engaged in commerce to advance the civilization of the world by giving to all a knowledge of how to live, and an opportunity of using that knowledge.

There can be no doubt of the influence and importance of Art in the life of any community. Is there any good reason why there should not be another Renaissance of Art? Are not present conditions favorable for such a movement? Why should not our own country be the center of this new Renaissance. One of the greatest artists of France said last summer to a friend of mine, who lives in New York, "Why are your people so blind? Do you not see that we are on the threshold of another Renaissance of Art, and its center is to be your own country?" This is at first thought a rather startling prophecy, but on consideration it does not seem at all an unreasonable one. The conditions are favorable. There is no reason why the prophecy should not be fulfilled. Certainly we have wealth, and this is bringing us leisure. With leisure will come a more widespread culture, if we learn rightly to use our leisure.

You took an important step in this movement toward a Renaissance of Art in this country when you decided to establish here in this city, of one hundred and seventy-five thousand inhabitants, a Museum of Art, and to erect this magnificent building for the pleasure and education of your

citizens. In your appreciation of the value of an Art Museum to the community in which you live, you are not alone. Outside of the five cities of New York, Chicago, Philadelphia, Boston, and St. Louis, where we have already established important Museums of Art, in Brooklyn, Pittsburg, Detroit, Washington, Worcester, Buffalo, Milwaukee, Indianapolis, here in Toledo, and also in Minneapolis, we find public-spirited citizens intent on the advancement of Art, through whose efforts Museums of Art have already been established, and magnificent buildings erected for their accommodation. There is no such activity in any other part of the world. Does it not promise well for the future? It is a healthy sign also that the movement is widespread. It was a fortunate fact that Italy at the time of the Renaissance was divided into many small states,—no one state was supreme. For this reason we have the great diversity of the Art of the Italian Renaissance.

The more you consider the state of Art in our country today, and the conditions surrounding it, the more hopeful you must be for its future. More than this,—you must, if you be a lover of Art, rejoice in the outlook.

In the history of Art only two nations in the past have ever invested every phase of intellectual energy with forms of Art. These were the Greeks and Italians. For several centuries in Italy, (fourteenth, fifteenth, sixteenth), nothing notable was produced that did not bear the impress of high artistic attainment.

At the present time the influence of science is more potent in the world than that of Art. During the great period of the Renaissance, Art was dominant. Our national genius is absorbed in commerce, and science, but with wealth and culture and leisure through another Renaissance of Art, it is possible to place our own nation side by side with that of the Greeks and the Italians in the history of Art.

If time permitted I could give you substantial proof of the practical value of Art Museums and Schools of Art to the world of commerce. I could cite the example of England, and show how much the South Kensington Museum has done for the commercial interests of Great Britain. I could point to every living example of the French, whose artistic sense has for many years given to their manufactured products a value far above that of similar goods made in other European countries. Possibly I should have given more space to this side of my speech, but it seems trivial when compared to the higher interests of life.

This leads us to ask the question—What is the proper function of an Art Museum? In former years this was easily answered by saying that it should presrve and care for the permanent collections entrusted to its care, make catalogues of the same, and keep the galleries open, under more or less severe restrictions, to the public. But the Art Museum of today, if it properly fulfills its function, is no longer a mere storehouse. It must

offer to the public, changing exhibitions of contemporaneous Art. It should have schools of instruction, lecture courses, and a library for public use. It should be the center of modern activities. Not only must it prepare, and publish catalogues of its treasures, but should do as much research work in the field of Art as possible. The most successful Art Museum of today, is at once the storehouse, college, and a general exchange of Art for the whole country. Its multifarious functions should tax to the utmost the powers of its director and his staff. The value of an Art Institution should be measured by the service it renders to the community in which its stands.

The principal function of an Art Museum is the cultivation of an appreciation of the beautiful. How different is the Art Museum of today from that of the past! Some Museums even at the present day are conducted along obsolete lines. Many are overstocked with worthless or inferior so-called works of Art. They are so conducted that they repel rather than invite the public. There is nothing alive or vital about them. I know that your conception of what an Institution of Art should do will not bring your Museum into this category.

Concentrate here all the artistic efforts of the people of this city. Let this building be a home of all the arts in the broadest sense of the word. A place where every citizen from the highest to the humblest shall feel at home. Let them come

here and use its galleries as freely as one breathes the air and enjoys the sunshine in your parks. Don't let anyone have a feeling that this building and its contents are too good for daily use.

Let its museum be open to the public every day in the year. It is one of the facts upon which the Art Institute of Chicago prides itself that it has not been closed to the public a single day since its opening in 1893. Let every citizen feel that the place belongs to him; make it the center of every good influence that makes for culture and good citizenship. Let the galleries be free from every unnecessary restriction. The public will not abuse your confidence. Indeed you will be surprised to learn how much it will respect the place and its contents. We are apt to underrate the good sense and restraint of the public whenever it is taken into confidence. Bring this building so close to the everyday life of your citizens, that after home and church it shall be the place to which his thought shall turn when in a strange land he longs for home.

You can scarcely yet realize the importance of the step you have taken in creating this Museum. It will redound to your credit as long as your city exists. There is more to be done in the world of Art than can be accomplished during the life of any one man. Others will carry on the work that you have begun. Be not weary of your labor. It is the perpetual effort of true men and good

women that keeps alive in the world all that makes life worth living.

It is our good fortune to be citizens of a noble republic. Of this citizenship we are justly proud. We do not always appreciate our heritage or realize the duty it imposes upon us. We seldom stop to think at what sacrifice it has been bequeathed to us. Nowhere else on the face of the earth is democracy more triumphant than in this land of ours. Most of us will admit that it still falls far short of that ideal democracy of which we sometimes dream. Recognizing this glorious heritage of ours, it is well to ask ourselves what is the ultimate object of democracy? No one has more aptly answered this question in a few words than ex-President Eliot of Harvard University, who said that the ultimate object of democracy is to increase the satisfactions and joys of life for the great mass of the people; to increase them absolutely and also relatively to pains and sorrows. In other words, the final aim of government by the people, for the people, is to increase to the highest degree and for the greatest possible number of persons, the pleasurable sensations or cheerful feelings which contribute to make life happy, and to reduce to the lowest terms the preventable evils which go to make life miserable. No one will doubt the truth of this statement.

It is a privilege to live in this day and generation, when so much is being done by human discovery, and human ingenuity. It is a privilege to

live in the West, and to take part in the development of a comparatively new country, to feel that one's effort and work really count for something, to be confident that something of one's personality is entering into the foundations of some permanent institution for the advancement of the life of the community. It is a great privilege to live in Toledo at this time, and be able to have a part in the establishment of the noble institution whose home we are here to dedicate. You hardly realize what your work in this direction is to mean to this city, in years to come. It may revolutionize the life of your municipality. I deem it a privilege and honor to be allowed even a small part in so great undertaking, and I bid you Godspeed in your noble work. Personally, no work appeals to me more strongly than this in which you are engaged. Nothing would please me more than to be able to erect on the site of my parental home, such a building as Mr. Libbey and those associated with him have builded here. Think of this place as forever dedicated to the pleasure and elevation of the people of Toledo. Use it rightly. Be ever watchful that the work done here shall be a vital one.

We are seeking to advance the civilization of the age in which we live. We sometimes look upon civilization as we look upon Art, as something to be separated from common everyday life. True civilization is simply a knowledge of how to live, and the will to use that knowledge. Our task is

that of civilizing the great democracy of which we are citizens. To do this eventually we must first of all provide orderly, healthy, well governed communities. We must also establish certain great institutions, of light and learning, to stimulate thought, to refine and elevate taste, to make life more full of joys. These institutions must be amply endowed and intelligently conducted. Through them effort must be made to reach and uplift all classes of citizens. There can be no ideal republic without ideal citizens. Among those institutions there should be great universities, libraries, hospitals, opera-houses and theatres, public parks and playgrounds, and great museums of Art. The last is not the least. Thomas Nelson Page was right when he said, at the last annual meeting of the American Federation of Art, in Washington, "That Art is a luxury for the rich, but a necessity for the poor." May we not go a step farther and say that it is the duty of the rich to supply the necessities of the poor. You realize the truth of these assertions. You are alive to your obligations and your opportunities.

Let us conclude by again asserting that it is the function of an Art Museum to cultivate an appreciation of the beautiful. Emerson says, that Truth, Beauty and Goodness are but different faces of the same all. Beauty, Truth and Goodness are not obsolete,—they spring eternal from the breast of man.

We thank God that this is true. We thank God for men like Mr. Libbey and those associated with him, who discern this truth and are doing so much to establish it among men.

BENEDICTION

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THE RIGHT REVEREND
WILLIAM ANDREW LEONARD D. D.
BISHOP OF THE DIOCESE OF OHIO

Direct us, O Lord, in all our doings with Thy most gracious favor, and further us with Thy continual help, that in all our works, begun, continued and ended in Thee, we may glorify Thy Holy Name. Send Thy benediction upon this temple of art and beauty; bless those who have placed it here, and those who shall enjoy its refining benefits; and may the love of the Father, and the grace of the Divine Saviour, and the fellowship of the Holy Ghost, abide and remain with you always. Amen.

